



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

motion, and so forth. Consequently, anything which is beyond, above, without, or independent of, the criteria of existence, cannot exist; as must certainly be the case with Mr. Ritchie's idea of Self, if it is independent of everything. To say that "Self" is a presupposition of knowledge is no more true than to say that the *worla* is a presupposition of knowledge, and that (by the same process of reasoning) this also is independent of time, etc., etc., that is, of itself. But this may not be the Idealist's view. At any rate the psychological analysis of the soul can teach us one thing: that the notion of Self is a very complex notion, and that if we place it on the same level with "cause," "time," and so forth, we shall be able to derive from it whatever we want. The idea, as a "category," seems to be an anthropomorphic expression for the psychical aspect of the universe, which if it is, could be stated in a much simpler way than the followers of Professor Green state it.

In Mr. Ritchie's hands, however, the idea of "Self" serves a good purpose. It bridges over the chasm between elemental feelings (*origin*) and the present, developed state of human self-consciousness, which now exhibits itself as a fact whose *validity* must be analysed. It is only from the latter, elevated point of view that knowledge is possible, and that the universe can be judged; that is, from the point of view of the thing as it is or can be, not as it was. Thus, also, are we led to ethics and its related sciences. For this eternal, independent Self, as it is never completely realised in any one of us, always remains the ideal which perpetually urges us onward.

These distinctions of the formal and historical character of ideas and institutions are well worked out in the succeeding essays, as practically applied to the notions of the state and society. In conformity with the fundamental distinction of his work, Mr. Ritchie calls his philosophy "idealist evolutionism."

The essays are written in excellent style, and though they are more like chats on philosophical subjects, which make us cherish the hope of a subsequent, more systematic treatment, they yet constitute a real and interesting elucidation of the theory of idealistic monism. Mr. Ritchie need have no fear about the "infliction" of his "big treatise" on the public. μκρκ.

DIE TROJABURGEN NORDEUROPA'S. Ihr Zusammenhang mit der indogermanischen Trojasage von der entführten und gefangenen Sonnenfrau (Syrith, Brunhild, Ariadne, Helena), den Trojaspielen, Schwert- und Labyrinthtänzen. Zur Feier ihrer Lenzbefreiung. Nebst einem Vorwort über den deutschen Gelehrtehdünkel. By Dr. Ernst Krause (*Carus Sterne*). Glogau: Carl Flemming. 1893. Pp. 300.

In *The Monist* for July, 1891, a review appeared of the predecessor of this work, which was entitled *Tuiskoland*. In this book Dr. Krause sought to prove that the legend of Troy originated in an old Indo-Germanic race-saga, which was best and most faithfully preserved in its northern forms, and not in its perverted but more famous classical versions. The theories of the author met with much opposi-

tion in linguistic and classical circles, and Dr. Krause felt it incumbent on him to present a supplementary defence, or rather corroboration, of his position. The result is the present series of researches on a class of prehistorical names and myths hitherto much neglected—the Troy-towns and labyrinths, Troy-games, and sword and labyrinth dances (e. g. Morris dances) of the Indo-Germanic races.

Dr. Krause writes eminently readable books ; his style is always pleasant and his conclusions carefully put. He unites with industry great ingeniousness, and possessing an extraordinary command of the literature and history of his subjects, is wonderfully successful in the accumulating and digesting of pertinent material. We could only wish that in the great mass of matter which he thus marshals there were more methodical arrangement, that the reader might see at once the point at which he aims, and enjoy the full advantage of the wealth of argument which he adduces. The book is, according to the tradition of German book-making, not indexed ; in the contents only the titles of the chapters are mentioned, and the sole clue to the subjects discussed is the analytical headings at the tops of the pages. But these defects are in some measure compensated for by a rare picturesqueness and gracefulness of diction, the charm of which no one can escape, and which will sustain all in their progress through this wonderful labyrinth of facts. It remains to be said that there is much delightful polemic in this book, which will be manna to scholars who, like Dr. Krause, have felt the stings of academic contumely.

But now to the work. And, first, to the facts which have suggested Dr. Krause's explanation.

* * *

It frequently happens in history that one eminent name gathers to itself all the great and characteristic features of its age. And this is true not only of persons, but also of places. Venetians are found in many parts of the ancient world, but Venice alone is the historical heir of the name. The same is true of Rome ; but more especially is it true of Troy. Nearly all the European nations claim to be descendants of the Trojans ; as the name of a place it is universal in Europe, and innumerable are the legends connected with it.

But in addition to the prevalence of the name as the designation of a city another fact is remarkable. "Troy-town," (Scandinavian, *Trojan*, *Trojeborg*, *Trojenborg*, *Tröborg*; Welsh, *Caer Droida*) is a term employed since time immemorial in northern Europe to designate certain curious labyrinths of paths, formed by circular rows of stones, or labyrinths of circular furrows cut in grassy places. These Troytowns are found, designated by this name, in England, Denmark, Sweden, Norway, and Finland, the most famous being the stone Troytown at Wisby in Gothland, which is about eighteen metres in diameter. They are found in great numbers in the coast-lands of Russia, where, for reasons which will hereafter appear, they are called Babylons. Symbols of them, in the shape of concentric circles, are sculptured on the sand-stone rocks of parts of England, and are referred to in the Druid Songs. And on the coins of Knossos, of Crete, and of other Mediterranean

nations, labyrinthine mazes, strongly resembling the Troytown of Wisby, are engraved. Quite independently, also, similar tracings are found in the books and manuscripts of the mediæval Northern Christian nations; while the outlines of these Troytown labyrinths form the patterns of the mosaic floors of many mediæval cathedrals.

With all these labyrinthine structures, plans, and tracings, or Troytowns, certain ceremonial or festal practices, especially dances, performed or celebrated in the spring, are connected; and with these ceremonies are associated certain legends and myths, which have a common basis.

Let us first consider the etymology of the word "Troy." According to Dr. Krause the term is unquestionably of Germanic origin. In Swedish, *Troy*, or *Traegia*, denotes a stronghold; *trygger*, secure and proof against attack; *Trojin* and *Trojenborg*, a strongly fortified citadel; *Troijsa* and *harnisk troja*, an iron breastplate; and *tröja* a kind of jerkin. Also in Old German and Danish this second meaning is common: here various forms of *true* and *Troy* denote doublets. And, finally, in Old German forms a third meaning, that of dancing, is found. These three meanings are all probably derived from a common root denoting to circumvallate, to enclose, to circle about—the root *tro*, *troi*, *tru*; a conclusion which is suggested by the shape and use of the Troytowns. But they may also all be derived from some old word, still preserved in the Sanskrit *dhruwa*, denoting what is secure, reliable, and durable. In collateral meanings, they approach the sense of "to exorcise," "to bewitch."

The sagas which are connected with these labyrinths and their associate customs, all refer, in some way, to the liberation of a maiden of divine birth from the Troytown or labyrinth. The maiden is the sun-goddess; the labyrinth is the winter; the liberation, the reappearance of the sun in the springtime after its long captivity. This, it will be seen, is a distinctively Northern idea.

The best known of the Northern legends embodying this fact is the story of the Smithking of the older, or prose, Edda. The Smithking goes to the Ases and promises to build for them a strong castle in which they will be protected against all attacks if they will give him as his reward the goddess Freyja, with the sun and moon. The Ases accept the offer, but make the condition that the Smith shall build the castle in a single winter, while if he fail but by one day he shall be deprived of his reward. By a deceitful strategy, on the last winter day, the Ases render it impossible for the Smith to complete his work. The Smith falls into a tremendous rage, is recognised by this exhibition of anger as one of the giants of the mountain, and is slain forthwith by his hereditary enemy, the god Thor, who, it happens, has been long away, but is sent for by the Ases.

In the corresponding legends of India it is also a builder or smith who keeps imprisoned the maiden; he, too, is the constructor of the stronghold, palace, or labyrinthine trap in which the sun-goddess is kept. Thus, in the Indian tale Ramayana, Varuna, or rather Tvashtar (who is none other than Varuna himself) builds

a large, strongly fortified palace with hundreds of rooms, for the imprisonment of the sun-goddess Surya.

In Southern Europe Dædalus builds the Cretan labyrinth; Hephæstus that on the island Lemnos; and Valand or Völodr that in the North. With the Icelandic saga of Wieland, or Valand, the labyrinths, which were there called Wieland's houses, are distinctly associated. In this saga, to win a princess's hand, a wild animal is caught in a trap (the labyrinth) by Egeas. But Egeas is identical both with Wieland, or Valand, and with the Greek Ægeus, (father of Theseus, the rescuer of Ariadne from the Cretan labyrinth,) who was also called Phalantos (=Valand).

If we observe the sun, as after the longest day in the year it begins daily to describe a deeper arc in the heavens, its path will appear to us as a labyrinthine line that ever leads it nearer to the prison in which in the far North it is hidden for several months. The giant Evening Red, or Tjugari, now holds her* in his nets; and in the spring she is again let out of the labyrinth by the same winding paths. But as the moon and the other stars describe similar paths, the idea easily suggests itself that the entire world-structure is such a labyrinth built by a crafty smith or master builder, who can trap at will the sun in his mazes, and may possess her when he will, leaving the world in wintry sleep. Plainly such a conception could only have had its origin in the North.

From the names which the Smithking, or builder, has, in the different forms of the Northern saga (for example, *Vind* and *Vedr*), it is conclusive that the builder or smith is a personification of winter, and that we are confronted in these tales with a myth of the seasons. Thor is the god of summer. He slays the winter-giant, or smith, and wrests from him his prize, Freyja; and the rescue is celebrated in all Northern Europe, as it was in the South, by games and practices in which this idea was, more or less, the central motive. The smith-story, in fact, is actually identical with the old Roman festival of Mamurius Veturius—"the old smith"—although the basis of the practice was here forgotten. The Grecian story of the building of the walls of Troy by Poseidon and the cheating of the latter of his promised reward, Hesione, the daughter of the king, is also a blundering reproduction of the old Aryan northern saga.

In the legend of Siegfried and Brunhilde, and in its offshoot, Dornröschen, we also have a season myth. But this myth is not so distinct as the legend of Iduna and Thiassi, in which we have a complete parallel of the Freyja saga. Saxo Grammaticus tells a Danish story of a virtuous and wonderfully beautiful princess Syrith, whose father had promised her to whomsoever she should condescend to bestow a glance upon. She was abducted by a giant who took her to the mountains, where afterwards Othar rescued her, on whom she "condescended to look." Here Othar is Odhr, and Syrith is Freyja or Syr. From the variant forms of this myth which

* The old Aryans, unlike the classical nations, did not conceive the sun as a male deity and the moon as a female one, but *vice versa*.

at times approach the Dornröschen and Brunhilde legends, it appears that we must replace the old interpretation of these legends, in which the sun-god kisses and awakens Nature, by a new one, in which the summer-god kisses or liberates the sun. Thus Dornröschen is the sun not Nature, and Thor the summer-god, not sun-god, who liberates her in the spring from the power of the winter-giant or winter-builder. Etymologically, also, Syr, or Syrith, is connected with the Indo-Germanic names for the sun.

Continuing, Dr. Krause shows that many of these myths are found in even a simpler form than the Teutonic in the Slavic and Lithuanian races, these being much nearer the simpler stage of national childhood than their more civilised brothers. This is essentially the case with the legend of the maiden that is stolen and put in a tower by a grim old man, and afterwards freed by a youth with a magic horse that flies unhindered over mountains and seas. In most of these cases the youth slays the dragon, and is carried by his horse over nine winding walls. These winding walls are significant. They are connected with the nine winding walls of the legendary tales of Babylon (whence the Russian name), and with the spiral furrows of the worm-hill of the English story of the Worm of Lambton, which were supposed to have been made by the coils of the dragon, as he lay about his charge. In all these stories of the abduction and liberation of the sun-maiden there is either a stronghold or a dragon, and, as we see, in both there is the idea of the labyrinth or trap.

Coming to the classical South, we also have, in the Medea and Ariadne legends, princesses with heroes who slay dragons and monsters. In both cases we also undoubtedly have a season myth, though in less primitive a form. Always, the sun-goddesses are left by the sun-heroes. Jason forsakes Medea, Theseus forsakes Ariadne, as Siegfried did Brunhilde, and Othar, Syrith. The reason of this is evident. The sun must belong alternately to the summer and the winter. Each conqueror can keep the goddess but for a while. Each in turn must surrender her to another: Jason to Egeas, Theseus to Dionysos, and Siegfried to King Gunther. This is also the significance of the myth of Perseus and Andromeda.

* * *

The deliverance of the sun-goddess from the power of the winter-god was celebrated among all Indo-Germanic nations by dances and games, such as the Easter games. Now, all these games partake of a martial character; they are indicative of struggle. And the scenes of these games are the worm-hills, the Troy-towns, the labyrinths, the miniature, many-walled strongholds.

Tacitus speaks of the weapon-dances of the Germanic nations. In fact, there are many records of the sword-dances of the old Germans, survivals of which exist to-day. All symbolise the expulsion of winter by force, and the greeting of spring. In the English morris-dances Robin Hood rescues Maid Marian from the power of the demon of winter. In some of the English May-games, even the dragon and his conqueror appear (Snap-dragon).

But most interesting is the history of the Troy-games and Salian dances of ancient Rome. Virgil, under the influence of the Cæsars, makes Æneas, the mythical forefather of the imperial rulers, the founder of the Troy games. Æneas is said to have founded a temple to his mother, Venus, in Latium, where the *Castra Trojana* were located, and to have dedicated these games to her. Venus here bore the name of Frutis, which, with Olaf Rudbeck, Dr. Krause connects with Fru Disa or Freyja. This Troy game, *ludus vel ludicrum troje*, which the Julian tribe supported in remembrance of their noble origin, was found to be an exact counterpart, almost, of an ancient religious dance, labyrinthine in character, of the original inhabitants of the land, which had degenerated into a child's game, but bore the same name as the other. Subsequently, research revealed that the Troy games were only artificially connected with the story of the Homeric Troy; that the name and game were Old-Italian and could be traced back to the weapon-dances of the Salian priests held as a greeting of spring. This dance was a labyrinthine dance. But more remarkable still is the fact that the Salii were smith-priests, or priests of a smith or builder religion, which only afterwards became the cult of Zeus and Apollo. Moreover, in the Latin words expressive of the movements of the dance, namely, in *antroare* and *redantruare*, the root *tro* is found, which is also the root of the northern words, and signifies to turn, or turn about. The conclusion is thus plain, that this Troy dance, or dance Troa, was a labyrinthine dance, danced, since time immemorial, by all nations from the shores of the northern oceans to those of the Mediterranean Sea, in celebration of the deliverance of the sun-goddess from the labyrinth of the winter-god.

The whole myth has its plainest form, not in Troy, but in Crete, whose inhabitants unquestionably migrated from the North. The labyrinthine dance of Crete was admittedly in honor of the sun. Ariadne, the imprisoned maiden of the Cretan labyrinth, is the *shining goddess*. Of the origin of the Cretan dance which was called Geranos, or the dance of the storks, there are many variations. According to Plutarch, the dance originated with Theseus and is connected with the cult of Venus, as was the Troy dance of the Romans. Theseus is said to have forsaken Ariadne on Naxos, which agrees with the separations of Othar and Syrith, Siegfried and Brunhilde, Jason and Medea. According to other stories, Athene appears as a mediatrix and persuades Theseus to give up Ariadne again to Dionysos. Here again is the conflict of summer and winter for the goddess of the sun. As a matter of fact, Athene was herself originally Ariadne, the sun-maiden to be liberated, and she appears on all statues as the protectress of Theseus whilst he slays the Minotaur, who is none other than Dionysos. According to old versions, also, Athene is said to have first instituted the weapon-dances. She was also the goddess of horses (*A. Hippia*) and well corresponds with Frutis or Venus Equestris, to whom Æneas or Ascanias is said to have dedicated the Troy game. But Ariadne stepped into her place, and the labyrinthine dance was accredited to her.

Again, according to the still older version of Homer, this dance, as it was por-

trayed on Achilles's shield, was invented by Dadælus, the constructor of the labyrinth. Besides, this version is in fuller accord with the Germanic and Icelandic saga, according to which the labyrinths are called Wieland's houses. As a matter of fact, the agreement in point of detail of the German Wieland and Wittich sagas with the Grecian Dadælus and Theseus legends is startling.

But it is the belief of historians that the labyrinth, as such, never existed, but was originally a labyrinthine dancing-plat, where dances were performed in celebration of the events on which the myth was founded, the myth afterwards assuming its historical form. Evidence of this is the fact that the coins of Knossos in Crete bear the impression of a Troytown that is almost an exact reproduction of the Scandinavian Troytowns, which were notably dancing-plats. Again, the legends of the island Delos, on which Theseus is first said to have performed the Geranos-dance, are associated with legends that almost exactly correspond with the legends of Gothland. But the features of the Delos legends have a foreign and strange coloring, while the sagas of Gothland are natural and consistent. In Gothland there still exist four stone labyrinths called Troytowns, in which labyrinthine dances were very probably performed in honor of the springtime return of the summer-god of thunder, and of the liberation of the sun-goddess. Whether such stone labyrinths existed in Delos is not known, although it is possible that the *tropai Helioio* of Homer were such.

Subsequently, as with other religious ceremonies, not excepting even the Christian sacraments, these dances were transformed into species of magic conjurations for the control of the weather, a fact which explains the appearance of the labyrinthine Troytowns on island coasts which were uninhabited; the theory being that they were erected here by becalmed sailors, for conjuration of the weather.

* * *

The classical legend of Troy has two forms. The oldest is that of the pledging of Hesione to the builder of the stronghold and her deliverance from the power of a monster by Heracles. This agrees with the Edda myth of the pledging and deliverance of Freyja from the Smithking. But even in its late Homeric form, of the captivity of Helen in Troy, the same features are discernible; Helen's very name betraying her as the sun-goddess, from Helios, the sun. In the Iliad form, the true features of the Northern legend are lost; even the Bulgarian St. George's myth has better preserved the ancient features. It is also assumable that the very name of Troy in Homer is derived from the ancient Aryan saga; for Troy, as such, probably never existed; the town which is now believed to be its site having probably been afterwards connected with the myth. In its first permanent form among the Ionians and Greeks there were three accounts of the maiden liberated from the Troytown (Athene, Hesione, and Helen); but there is nothing here of a castle, or a labyrinth, or of a ceremonial labyrinthine dance. The Romans, on the other hand, did have a labyrinthine Trojan dance; but here the liberation of the maiden was forgotten, and the stone labyrinth does not appear. In the Cretan labyrinthine

dance the ideas of the liberation of the maiden and of the stone labyrinth are united, although the name Troy is wanting. The same disconnectedness is found in the Hindu and Persian versions. Only in the North is the key of this broken web of fiction to be found. For, fragmentary as the Northern traditions are, their connexion is plain, and their explanation evident. All point, indubitably, to a single basic spring-myth, which we now all know, and which has meaning only as applied to Northern conditions.*

THOMAS J. McCORMACK.

THE ETHICS OF HEGEL. Translated Selections from His "Rechtsphilosophie."

With an Introduction by J. Macbride Sterrett, D. D. Boston: Ginn & Co. 1893. Pp., 216. Price, \$1.00.

The Ethical Series of the Messrs. Ginn & Company of Boston, (Prof. E. Hershey Sneath, editor,) is projected as an improved means of undergraduate instruction and study in ethics, the idea of which is to substitute for lectures and books about ethical systems, those systems themselves, or, at least, representative parts of them, in the original words of the authors. The first volume of this series, "The Ethics of Hume," (reviewed in *The Open Court* of April last, No. 295,) was edited by Dr. J. H. Hyslop. The present, the second, volume, on Hegel, is edited by Dr. J. M. Sterrett, well known in this department of philosophical literature as the author of "Studies in Hegel's Philosophy of Religion." The great Hegelian erudition, displayed in that work, must have stood Dr. Sterrett in good stead in the preparation of the present volume, for the latter task, necessitating, as it did, the translation into English of a number of pages of one of the most profound and technical of the German philosophers, was undoubtedly a very difficult one. Consequently, there is much necessary "introduction" and "exposition" in the book. There is a bibliography of the ethical works of Hegel and of treatises in the spirit of Hegel; a biographical sketch and exposition of his philosophy; a few pages on Hegel's German terminology; and an abstract of Hegel's Introduction. The selections translated are chiefly from the *Rechtsphilosophie*, although there are some supplementary extracts from the *Phänomenologie des Geistes*, the *Philosophie des Geistes*, and the *Philosophy of History*. It only remains to be added that Dr. Sterrett's translation of the passages selected is very literal; in fact, as he himself expresses it, "too literal for intelligibility, unless accompanied with careful study." The idea of this series is very good.

μκρκ.

ENTARTUNG. Vol. II. By Max Nordau. Berlin: C. Duncker.

The first volume of this interesting work was discussed in our *Monist* correspondence for July, 1893. Simultaneously with the appearance of the second edi-

*Just recently Dr. Krause has published, in the form of a supplement to this work, a pamphlet of forty-eight pages, entitled *Die nordische Herkunft der Trojasage, bezeugt durch den Krug von Tragliatella*. (Same publisher.) This pamphlet possesses the advantage of being a short résumé of the larger work and may be profitably read by readers who have not the requisite time to spare for a perusal of the *Trojaburgen* itself.